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CORRECTION AU VERS 3641 DE LA  
CHANSON DE ROLAND.

Le vers 3641 du manuscrit d'Oxford, fol. 65 v<sup>o</sup>, est ainsi conçu :

A halte voiz s'escrie : aiez nos Mahum :

Il s'agit de la reine Bramimonde, qui assiste, du haut des tours de Saragosse, à la déroute des Sarrasins. Le texte est évidemment corrompu ; car le vers est à assonance masculine, et il se trouve dans une laisse à assonances féminines ; en outre il est trop long d'une syllabe ou de deux, suivant qu'on élide ou non l'*e* final de "escrie." Pour le corriger, les éditeurs ont supprimé l'épithète "halte" ou changé "s'escrie" en "crie," et on a écrit "Mahume" au lieu de "Mahum." Mais cette forme féminine du nom de Mahomet ne se trouve nulle part ailleurs, et me paraît tout-à-fait invraisemblable. Il est probable toutefois que, dans le manuscrit original, il y avait à la fin du vers un mot en *-ume* ou *-umes* que le scribe d'Oxford a lu *Mahume* ou *Mahumes* et qu'il a corrigé en *Mahum* parceque la forme féminine du nom de Mahomet lui semblait aussi inadmissible qu'à nous-même. Ne peut-on pas supposer qu'il fallait lire "mar sumes" ou "mare sumes?" On sait que dans l'ancienne écriture l'*s* avait une forme analogue à l'*f* actuelle, et offrait dans sa partie supérieure quelque ressemblance avec l'*h*. Si l'on admet cette correction, "aiez nus" n'a plus de sens ; mais ce sont précisément les mots que je soupçonne le scribe d'Oxford d'avoir ajoutés au texte pour accompagner le nom de Mahomet. Je propose donc de lire :

A halte voiz s'escrie : Mare sumes :

J'ai déjà fait cette correction dans mon édition de la Chanson de Roland, mais je n'avais pas encore eu l'occasion de l'expliquer.

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AVAILABLE FRENCH TEXTS, III.

Messrs. Macmillan & Co. (London and New York), in addition to the texts which they have published themselves for the study of the modern languages, have always on hand the publications of the *Clarendon Press* (Oxford) and those of the *Pitt Press* (Cambridge), for which they are the American agents. The twenty-three French and German texts already published by them, several more being announced, form very neatly printed volumes appropriately bound, of a convenient size and sold at very moderate prices.

Separate editions of Molière's plays are always useful. There are five of them in the Macmillan series of *Foreign School Classics*, namely, 'L'Avare,' 'Le Bourgeois gentilhomme,' 'Le Médecin malgré lui,' 'Le Misanthrope' and 'Les Femmes savantes,' the first two edited by Mr. Moriarty, the last three by M. Eugène-Fasnacht. These, like all the other publications in the series, are provided with adequate but not exhaustive notes, thus making them excellent text-books for instructors who wish their students to have a certain amount of assistance, enough to understand the language of the author, not so much as to render their own developments or explanations superfluous. The first three being in prose are good reading material during a second year of French study. As to 'Le Misanthrope' and 'Les Femmes savantes' they should not be touched until the student knows enough to read without translating. 'Le Misanthrope' especially is dreary reading to one who cannot enter into the spirit of Molière or to one who is repelled by the difficulties of French versification. As to 'Les Femmes savantes' it should be preceded by the reading of 'Les Précieuses ridicules,' one of the *Clarendon Press Series*.

'Le Cid' edited by M. Eugène-Fasnacht and 'Britannicus' edited by M. Pellissier are enough to give an idea of the tragedies of Corneille and Racine to a class somewhat advanced. I have already had occasion in these articles to speak of the obstacles there are in the way of reading the French classic drama in classes. I remember that when I first began my labors at Harvard a

good many years ago, the distinguished professor of Belles Lettres who graciously introduced me to my class, told me to my great surprise that he pitied the French teacher "who had to read Racine with American young fellows." I have found out since that he was right in doing so. Yet by the time that a student can read French for himself, it is well that he should be made acquainted to some extent with a form of literature which has exercised more than a passing influence. For this purpose the 'Cid' of Corneille and 'Britannicus' of Racine are well adapted. The former will be found the more interesting of the two.

As yet Macmillan and Co. have published in their series only two modern French plays, but they are well selected, being 'Mademoiselle de la Seiglière' by Jules Sandeau and 'Les Demoiselles de St. Cyr' by Alexandre Dumas. The latter has a slight historical substratum. It is bright and easy like the other productions of its prolific author and offers very good examples of familiar conversational French. 'Mademoiselle de la Seiglière' will long hold its own on the stage. It is beautiful from beginning to end. No collection of modern French plays would be complete without it, which accounts for its being so frequently reprinted. It is a little more difficult than 'Les Demoiselles de St. Cyr' and is full of interesting allusions to the history of the early part of the century.

Publishers of French texts have not yet done justice to George Sand. Comparatively few of her stories have been republished by them. 'La Mare au diable,' one of the very best, makes a neat little volume in the *Foreign School Classics*. It is slightly shortened and is annotated by Mr. W. E. Russell. Two other volumes of stories are published by Macmillan in what is called the *Primary Series of French and German Reading Books*, namely a few of Perrault's 'Contes de Fées,' very elementary, and Xavier de Maistre, 'La Jeune Sibérienne et le Lépreux de la cité d'Aoste.' The latter is also found in the *Pitt Press Series* by another editor. It is very beautiful reading during a first year of French. To the same primary series belongs La Fontaine's 'Select Fables' edited by Mr.

Moriarty. This selection offers the very best material for memorizing.

Voltaire's 'Histoire de Charles XII' is also very easy reading. As its editor, M. Eugène-Fasnacht, well says: this book "combines the double advantage of being literature as well as history." No better model for a clear, simple and straightforward French style can be offered than Voltaire. I have left for the last the largest and in point of editorial work the most original publication of the series of the '*Foreign School Classics*,' Mr. Colbeck's 'French Readings from Roman History.' The editor very modestly presents his volume saying that "only experience will show whether the combination of somewhat discrepant aims has produced a useful book." I may say here that the experiment was tried at Harvard some years ago of combining Freshman required French and Greek history and that it was a failure both in regard to French and to history. But this is saying nothing against Mr. Colbeck's book, the main aim of which is to furnish French reading material, and certainly the subject he has chosen affords opportunities for fruitful teaching, to younger classes especially. The editor had several difficulties to contend with in the selection of his texts. Thus the name of the foremost French historian of Rome is omitted for reasons which publishers alone will appreciate, but the excellent French translation of Mommsen is made to do good service. The older French writers are well represented in the extracts, which form a fairly continuous history of Rome down to the Empire. There are also many selections from the French translations of the classical writers, although in many cases their names are not even mentioned. This is a mistake, as in many cases these translations are artistic literary work. The book would be materially improved by an index and a good table of contents. It is to be hoped that Mr. Colbeck's 'French Readings from Roman history' will be fairly tried and that he will feel encouraged to continue by a work on the same plan comprising the Rise, Decline and Fall of the Roman Empire.

The *Pitt Press Series* of annotated French texts seems to be too little known here. It now numbers nearly twenty volumes varying

in price from 1sh.6d. to 3sh. and it deserves to be recognized as one of the best selections from French authors offered to students. In point of execution it leaves nothing to be desired. The excellent paper used and the clear print make its pages a delight to the eye as the binding is a pleasure to the hand. The volumes are all copiously annotated and provided with a very rich critical apparatus in the way of introductions, maps, tables and various appendices of charters or other documents when at all necessary. Thus in one of the latest numbers issued 'Lettres sur l'Histoire de France' (XIII-XXIV) by Augustin Thierry, edited by Messrs. Gustave Masson and G. W. Prothero, we find a beautiful folded map of France in the twelfth century and in addition to the author's notes at the bottom of each page, 30 pages of annotations by the editors, an appendix of charters and chronological tables, and geographical and biographical indexes. Thierry's work, in spite of the difficulties it presents, is thus made an excellent text book, good for rather advanced students as presenting one of the best examples of picturesque and dramatic French historical writing. More sober in its tone and very easy as to the language is Voltaire's 'Histoire du siècle de Louis XIV.' This has been published in three parts, each part with notes, full indexes, &c., forming a volume of over two hundred pages. Except for its length, this work is one of the very best for either elementary or advanced classes. From Madame de Staël's 'Considérations sur la Révolution française,' Mr. Gustave Mason selected the chapters relating to the 'Directoire.' This, in spite of Madame de Staël's brilliant *esprit*, which it will not do to call wit, is rather heavy and not unprejudiced reading. The extracts from 'Dix années d'exil,' by the same author and editor, are more interesting as reading matter. The poems at the close of the volume by Andrieux, Delille, Fontanes, Florian, Chénier and Arnault, while they do show a certain perfection attained by descriptive verse, also show the poverty of what was considered the best poetry under Napoleon I. The biography of Lazare Hoche by Emile de Bonnechose, closes the purely historical publications of the series. This is in every respect

a good book for elementary classes. Though dealing much with the military history of the French revolution, it presents a general view of the whole period with enough detail to be very interesting.

'Lascaris' by Villemain is a brilliant historical romance of the fifteenth century. It is not difficult in spite of its not very simple and rather romantic style. 'La Guerre' by Erckmann-Chatrian is a historical picture in dialogue of the struggle between Suwarow and Masséna in 1799 in Switzerland. It is a strong representation of the horrors of war. The tone of the book is that of the much read historical novels of the same authors.

M. Gustave Masson seems to be particularly interested in the Napoleonic period, as several of the works he has annotated for the *Pitt Press Series* relate either to the last years of the eighteenth century, or to the early years of the nineteenth. This probably accounts for the selection of the essay on Daru by Sainte-Beuve, a very good choice indeed, which offers to the student a specimen of the great critic's style when he was at his best. Sainte-Beuve is not easy reading, he is indeed deceptively difficult and this selection from his 'Causeries' will be welcome to instructors who wish to provide a variety of reading for advanced classes. The charming story of 'Picciola' by Saintine is too old a favorite with French teachers to need anything more than a mere mention.

One great merit of the Series is, that the works published in it are, with a very few exceptions, not hackneyed. True we find the inevitable 'Verre d'eau' by Scribe, who deserves more praise for the sprightliness of his dialogue than for his historical accuracy. Nor is Molière's 'Bourgeois gentilhomme' anything new as a text book. But Molière can never be hackneyed, and will always be acceptable when presented in such a pretty form as the 'Bourgeois gentilhomme' is in Mr. Clapin's edition. 'La Métromanie,' a comedy in five acts and in Alexandrines, by Piron, cannot be called interesting, but an instructor dealing with the eighteenth century will be very glad to have it made available in the edition prepared by M. Masson. The same may be said of Corneille's 'La

Suite du Menteur' for an instructor who has a class on the seventeenth century. M. Masson showed courage as an editor in his selection for annotation of Lemer cier's 'Frédégonde et Brunehaut' and of Collin d'Harleville's 'Le Vieux Célibataire.' He has done the service of making accessible two plays now little read and not easily found separate. They are both in Alexandrine verse. 'Frédégonde et Brunehaut' is a tragedy, one of the last constructed on the old classic model. It has a certain interest from a historical point of view. As to 'Le Vieux Célibataire' it is a comedy, the masterpiece of its author. It was played in 1792, and is a very good specimen of the character comedy of the latter part of the eighteenth century. The last four plays mentioned afford excellent material for a rather advanced class that has passed the period of translating into English, if the instructor wishes to vary his work and read texts not always easily accessible.

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#### *Beran.*

Seite 232, sucht H. Schilling zu beweisen, dass auch im Ags. *beran* "as an intransitive verb of motion" vorkommt, "particularly if not exclusively with adverbs of direction." Die wörter *if not exclusively* sind nicht ganz richtig, und Althochdeutsch, Altnordisch wie auch andere agerm. sprachen brauchen wir nicht als zeugen *pro* oder *contra* auftreten zu lassen, wo das Ags. selbst zum zeugniss dafür dienen kann.

Beda IV 9, *pa geseah heo swutole swa monnes lichoman mid scytan bewundenne, se was beorhtra þonne sunne, on heannysse berendne beon*, vidat manifeste quas; corpus hominis, quod esset sole clarius sindone involutum, in sublime ferri; Beda IV 29, *þæt wit eac swylce somod moton to heofonum beran his gife þær to seonne*, ut...ad ejus videndam gratiam simul transeamus ad coelos. Das simplex *beran* übersetzt also *ferri*, *transire*. Ob die erklärung *forð berað* ohne subject richtig ist oder nicht, lasse ich hier unentschieden.

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#### NOTES ON

*Specimens of Early English.* Edited by the REV. RICHARD MORRIS, LL.D., Part I. Second Edition, Oxford, 1885.

#### III.

##### OLD KENTISH SERMONS.

On the language of these sermons cf. "Die Sprache der mittelkentischen Evangelien," a dissertation by Max Reimann, Berlin, 1883.—*And al swa hi bi-knewe his beringe bi þo sterre, swa hi nomen conseil be-tuene hem*" (ll. 7-9), etc. In this text *al swa*, "as," "when," regularly introduces the subordinate clause, and *swa* the principal clause of the sentence; cf. ll. 10, 11, 20, 28, 108.

##### PROVERBS OF ALFRED.

Cf. the "Proverbs of Hending," printed in *Reliquiæ Antiquæ*, vol. I, Mätzner's *Altenglische Sprachproben*, Böddeker's *Altenglische Dichtungen*, *Specimens of Early English*. Part II, etc.; *The Dialogue of Salomon and Saturnus*, by J. M. Kemble, London: Printed for the Aelfric Society, 1848, an interesting book, containing, besides a history and the various versions of this dialogue, also the Proverbs of Alfred, the Proverbs of Hending, etc.; "Ueber die neuangelsächsischen Sprüche des Königs Aelfred," by Wülker, P. & Br. Beiträge I, 240-262; "On the Language of the Proverbs of Aelfred," a dissertation by Ernest Gropp, Halle, 1879.

The Anglo-Saxon writers, as well as their Teutonic brothers on the Continent, display a tendency to be didactic; they are fond of maxims, proverbs, and sententious utterances. Besides the Gnostic Verses, the Dialogue of Salomon and Saturn, etc., we find maxims and moral reflections scattered all through the literature, as in *Béowulf*, *Laŕamon*, *Owl* and *Nightingale*, *Moral Ode*, *Piers Ploughman*, etc.

After the death of Alfred, who had done so much for the material and spiritual welfare of his people, and especially when the country came under the Norman yoke, the times of King Alfred were looked back upon as the golden age of national prosperity, and Alfred came to be regarded more and more as the great law-giver and teacher of the nation. It is therefore not surprising to find that in the